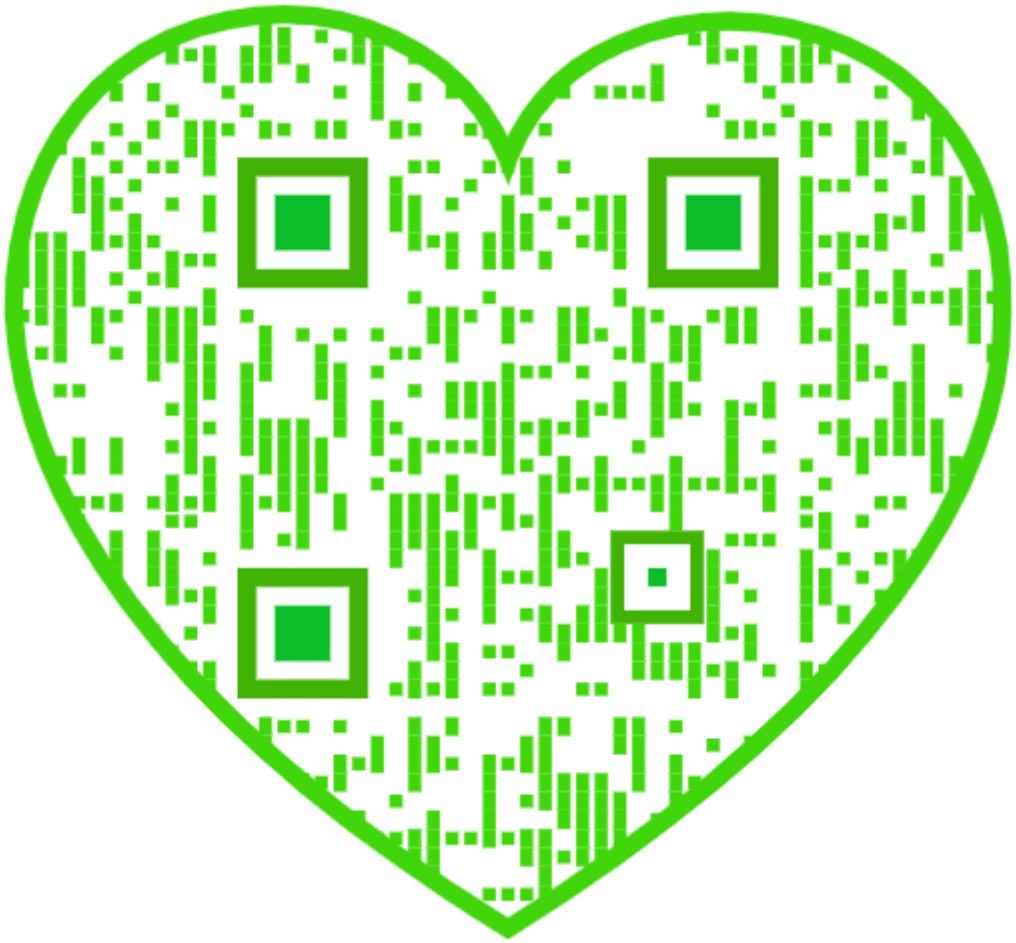

THE ART

OF

PORTRAIT PAINTING

IN OIL COLOURS,

WITH OBSERVATIONS

ON SETTING AND PAINTING THE FIGURE.

BY

HENRY MURRAY.

Ars probat artificem.

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THE ART

OF

PORTRAIT PAINTING.

POINTS OF PERSONAL IDENTITY.

PORTRAITURE is considered an inferior department of fine art, but if this be true, wherefore is it that so few of its professors ever attain to signal eminence? It is no part of our purpose here to discuss the question, but if it be easy to endow a head with thought, and lips with language, and to paint benevolence, magnanimity, and all the virtues, then portrait painting is an art of little account. It is well known that many of the greatest painters that have ever lived have painted portraits, and with unequal success; but this fact is uncared for, and this best abused of all the arts remains but the handmaiden of her sisters.

Portraiture is the branch of art which has preceded all others in the English school; it has been carried to a degree of excellence in this country which has not been generally arrived at by others of the existing schools of Europe. The high and rare qualities of the art can only

be communicated to a work after years of anxious study; all the niceties of execution are mechanical, but the power of vivifying the canvas is an intellectual faculty.

In the simply physical resemblance, the imitation of feature, colour, and personal characteristic, are indispensable; and in order to achieve this resemblance, the features must be studied from various points of view, that the painter may know as well the real form of the features, as that which is presented to him in the particular view upon which he has determined.

In all the best works of this class, each feature has been so carefully rendered, that, were it necessary, a sculptural model of the head might be executed; but at the same time the whole is so harmonized, that each feature effectively maintains its place without importuning the eye of the spectator.

The painter must be consistent in working out the sentiment he has proposed; that is, if the mouth relaxes into any degree of suavity of expression, the eyes and the cheeks must coincide in the same feeling. Inconsistency in this is a default into which a student might fall, but he must see it, and endeavour to remedy it; we only mention the probability, in order to take occasion to recommend that forethought which guards the painter against the necessity of gratuitous corrections.

Every individual is distinguished by certain peculiarities of person and feature; such distinctions may not be felt so impressively by friends and relations as by strangers, who are at once struck by them. In a portrait, however, these characteristics are recognised by friends as contributing to fix the identity of impersonation. It may be that the prominent individuality is an imperfection; in this case, the painter will present a view of the person and features, in which the defect is either imperceptible or modified; for it is his great purpose, not only to imitate what he sees, but to bring forward those

points which are confessedly the most advantageous to the representation of the sitter. And if in comparing the merits of the finished work with the manner and presence of the subject, the impression conveyed by the former be less grateful to the spectator than the feeling induced by the latter, this is sufficient to convince the painter that he has failed in doing due justice to the subject.

Although, however, the best spirit of portrait painting prescribes, and the licences of art permit, a representation as favourable as possible to the sitter, there is yet a limit which is definable only by the peculiarities of each case. If in cases of personal imperfection a resemblance can be obtained without signalizing the blemish, it is within the rules of legitimate practice to subdue it; but this must be effected with great discretion, and with the preservation of a distinct impersonation, otherwise the painter will inevitably fall into a uniform manner of representation, in which all distinctive character will be lost.

The portraits of persons of eminence and celebrity should be as little treated as possible; they should be represented with the most scrupulous fidelity, because their portrait is rather a public than a private property.

In full-length figures much of the resemblance depends on the stature and proportions; for how accurately soever the head be painted, if the entire impersonation do not correspond, the likeness is defective. The student will very soon learn that the aspect of a subject is liable to change. It is difficult for a person to maintain any given position long together, and a young painter might be induced to alter his dispositions according to the changes of the sitter; but in doing so, he will find that he will never be able to represent one of the many positions presented to him; he must, therefore, determine to realize that into which the sitter has been first placed, working it out as circumstances may admit.

The face is variable, as well in colour as in expression;

the features lose their colour, and in the restraint of sitting, settle into an expression generally altogether different from everything that is desirable in a portrait. It becomes, therefore, expedient to observe the best phase of the countenance at the time of commencing the sitting, as soon afterwards the effect of fatigue is too plainly obvious; the spirits flag, and with the vivacity of the features even the freshness of the complexion departs.

FIDELITY OF RESEMBLANCE.

There are generally in every set of features certain leading traits which may be readily seized by a painter, and which, when represented with common fidelity, at once determine a resemblance. But a facility in this is the lowest quality of portrait painting, and hence there is a more extensive class of artists who can map a resemblance than can endow a portrait with character and intelligence. How accurately soever may be portrayed the physical man, the best part of the identity is wanting if vital expression and animation be absent. Every individual is distinguished by some particular aspect, either of animation or repose; and if the characteristic be agreeable, it should be the great purpose of the painter to communicate this expression to his work. Should it be unfavourable, another, although less striking, must be essayed; but in order that the purpose be definite, and kept constantly in view, it should be determined, on or before, the first sitting. Sometimes the best aspect is only seen from time to time, at moments when the subject forgets that he is sitting as a study: this is a feeling extremely difficult to catch; but whether it be successfully represented or not, it is essential that there should be either a relief or maintenance about the impersonation, devoid of all consciousness of sitting for a portrait.

It is difficult for the unpractised artist to endue the features with a transient expression; but no study must be spared in order to acquire this masterly power. It is customary with the accomplished artist to sustain a conversation with the sitter, if animated expression be the phase which he intends to paint, and this, in a majority of instances, is the case. It sometimes occurs, that persons in conversation emphasize their observations by some slight distortion; the most common is, perhaps, a slight elevation of the eyebrows, so habitual as to be unknown to themselves, and unobserved by intimate friends. The painter will allow himself no approach to anything of this kind; in such cases, the countenance must be painted in comparative repose.

There is a class of sitters who insist upon being painted precisely "as they are," they desire no modifications, but wish to see simply their veritable selves without flattery or qualification; and frequently the young artist, in the simplicity of his inexperience, endeavours to meet their wishes; and the more satisfactory, in certain cases, such a portrait may be to the artist, it was never yet wholly agreeable to a sitter: for in respect of personal appearance human nature is at best "indifferent honest."

It frequently happens that the result of a first sitting is more like the subject than the finished production. This fact ought to inculcate a valuable lesson: as the finishing progresses, the resemblance diminishes; hence, when the painter is sufficiently a master of manipulation, he will finish with less labour, but more decision, and will command a great measure of success. The decision of which we speak here has nothing to do with severity, which is the result of timidity and feebleness. In painting any picture, to know where to stop, is as valuable an acquisition as to know where to begin; to be able to discriminate between those passages which re-

quire refinement, and those to which freedom and breadth are indispensable. Detail very frequently deprives the principal lights and breadths of the effect which they ought to possess; and with this effect, the natural and life-like character of the work is destroyed.

In order to the recognition of a person whom we know, even at such a distance that the figure is but clearly perceptible, it is only necessary to be able to distinguish the personal conformation, or the movement of the figure; it is indifferent whether the back or the face be presented, the individual can be recognised. This should be borne in mind, since it shows how much personal characteristic contributes to likeness, and shows also conversely that minute manipulation is not necessary to identity.

In the mere forms of the principal masses of shade, with the assistance of the gradations and the opposition of the lights, there resides a strong identity, independently of minute markings, because the contour of the head and figure thus defined afford resemblance in the main essentials, without which there is no identity. It is, therefore, indispensable to secure those distinctions of personal form which are peculiar to every individual. For these the artist must look; they are never so prominent as to amount to personal defect or eccentricity of manner; but they are physical points, in which, when judiciously treated, some of the best qualities of portraiture exist. If the personal style be graceful this will be maintained, and if allowable, enhanced; if the contrary, it will be qualified.

The power of masculine expression lies in the under lip, the forehead, the chin, and of course, in the graver language of the eye. The sweetness of the feminine graces resides in the mouth and eyes, especially at the exterior corner and below the eyes, at the corners of the mouth, and in the play of the lower lip.

It may be said, as an observation generally applicable,

that to hit the happy medium in the treatment of masculine and feminine expression, is perhaps the greatest excellence in the art. In the former, the object is to express that quality of intelligence which is the characteristic of the sitter, without falling into severity; in the latter, the purpose is to endow the features with vitality and sweetness without conveying into them an unmeaning simper. And such is the variable expression of the human countenance, that the painter may only now and then see the character he seeks; but he must avail himself of these occasions with light and free, but careful touches.

Besides character and expression, there is also necessary to successful portraiture fidelity of colour, with which must be considered texture, or the nature of the surface of the skin. Delicacy of colour and delicacy of texture are qualities that are generally found associated; but inasmuch as the one is obvious to the eye, and the other a result of mechanical experience, it is not necessary to dwell in anywise upon properties which are acquired by simple observation and practice.

THE SKETCH.

As the relief of the features, and the apparent roundness of the head, depend entirely upon the manner of lighting the sitter; it may be here necessary to offer a few observations on a matter, a little knowledge of which will facilitate the labours of the painter, and afford every advantage to his subject.

The portrait should be painted under one light; which is usually obtained from the upper part of a window facing the north or east; the lower part being closed.

In the best male portraits there is always a sufficient proportion of shade to give force and substance to the head. It is distributed under the eyebrows, and thus the

eyes become the striking feature of the mask; it is partially broken about the mouth, and under, or on one side of the nose, according to the pose of the sitter with reference to the light.

But if the subject be a lady, it is usual to place the features in a broad light, and paint the portrait with only just sufficient shade to secure the roundness of the head and the relief of the features. The same observation applies to studies of aged persons; if they be placed under a high light, the traces of years become prominently marked.

As the painter stands at his easel to work, it is necessary that the eye of the sitter should be raised to the same height as that of the artist; or in a small degree higher, in order that the head be presented nearly on the same plane as that of the spectator. This adjustment is effected by raising the chair of the sitter by means of a small platform, about two feet high, which together with the chair is called a "throne."

It is the practice of some authorities to make a careful chalk drawing of the head on paper; this, as a first step, might be useful to the student, since it would serve at least always to assist him in preserving his outline, which is frequently injured or lost in dealing with some of the subsequent difficulties of the study. It must, however, be acknowledged, that such a method of commencing and conducting a portrait may lead to that tameness of execution which is ever the characteristic of copying. Hence the work might be altogether deficient of that spirit, freedom, and decision of touch, which it should be the earnest object of the painter to acquire.

The sketch is commenced on the canvas with charcoal, a material admirably adapted to this purpose, in consequence of the facility with which the drawing may be corrected. This first sketch having been satisfactorily made out, the surface particles of the charcoal are carefully

swept off with a soft silk handkerchief, or anything else sufficiently light to leave the outline and markings distinct. The drawing is then continued with black or red chalk, with all the care and nicety necessary to produce a resemblance as perfect as possible in character and expression.

The drawing is then retraced with colour, the outline being repeated with lightness and delicacy, and all the markings and gradations duly laid in. The tint employed for this purpose may be almost any warm, transparent combination, as Umber and Lake, Umber and Indian Red, Black and Indian Red, or even Umber alone.

In the practice of some artists the chalk is succeeded by a warm water-colour tint, to which ox-gall has been added, to make it flow and work freely; in either case the tool employed is a small sable pencil.

Every care must be given to accuracy of drawing, any errors in the delineation of the eyes, nose, and mouth must now be corrected.

The colour should be driven in a manner free and transparent, similar to that of a wash of Sepia, or Indian Ink, with an effect like that of mezzotinto; in those parts of the study where the lights fall, the tint will be driven very sparingly, but of course with deeper gradations in the parts that retire into shade.

The sketch being brought forward according to these instructions, it will be allowed to dry; after which the first painting, or dead colouring, may be commenced.

THE ECONOMY OF THE PALETTE.

The economy of the palette, and the composition of tints, has always been a difficulty in the early practice of the student. The arrangement, however, and the tints which we propose, will, we trust, save much time in doubt-

ful experiment, and guard him against many mortifying failures.

It is not unusual to compose but a few tints, and to strengthen or reduce them by adding the necessary colour with the point of the brush at the moment they may be wanted.

This we need scarcely say is the practice of experienced artists, and any attempt at such a method would lead a beginner into errors which might sometimes be difficult to correct.

The series of tints presented in the following tables are, for the chief part, employed by the most eminent men of the profession. They are the results of the practice and experience of the terms of entire lives devoted to painting; and they are here proposed to the beginner as a means of saving him much anxious research, as a result indeed at which he himself could never hope, unaided and working in the dark, to arrive.

It is very rare to find two painters working with precisely the same colours and tints; preference and feeling have much to do with the selection. If an artist be asked if he employ some certain colour which he is not in the habit of using, although it is perhaps commonly used in flesh tints, he will perhaps answer, that he does not, or cannot, use it.

The following colours and tints being arranged and composed upon the palette, with the assurance that they will meet the utmost delicacy of the carnation hues, is a great step towards a successful imitation of life-like colour; but it must not be supposed that it only remains to apply them to the canvas. It will be found that there is yet to be learnt much that no rules can supply—that nothing but application can teach.

It is yet necessary to learn how far these colours and tints are available in imitating the human complexion, and

the various surfaces and textures which occur in composition. With a few colours, a masterly hand will realize the most charming examples of art; but in order to qualify the hand and eye, a course of assiduous practice is indispensable. The degrees of the tints, their relations with each other, and their adaptability to the imitation of transparent shades and delicate hues, must be closely studied.

If the complexion about to be painted be one of considerable delicacy, as that of a lady, or a child, the preference will be given to the most tender tints, breaking them with the pearly greys, and laying the shades with a ground for a transparent glaze.

If the complexion of the study be of a stronger character, tints of a more decided tone—such as will approach the life—may be employed.

THE PALETTE FOR THE FIRST PAINTING.

It will be understood that the variety of tints comprehended in the following arrangements, is given with the intention of meeting every possible diversity of shade and tint. It will, therefore, not be necessary to place upon the palette, at one time, more than a selection of colours and tints, according to the complexion.

These tints may be mixed upon a glass, or marble slab, and placed upon the palette with the palette-knife, in such order as may bring the brightest to the extreme right, and so graduating them round to the left until the shade tints are placed, and to these may succeed pure colours.

COLOURS AND TINTS FOR THE FIRST PAINTING.

Colours:

White.
Naples Yellow.
Yellow Ochre.

Raw Sienna.
Light Red.
Vermillion.
Venetian Red.
Rose Madder.
Raw Umber.
Ivory Black.
Terre Verte.
Vandyke Brown.

Tints:

White and Naples Yellow.
White, Naples Yellow, and Vermillion.
White and Light Red.
White, Vermillion, and Light Red.

FOR GREY, GREEN AND HALF TINTS TO MEET AND BREAK THE CARNATIONS.

White, Black, and Vermillion, mixed to Reddish or Violet Greys.
White, Black, Indian Red, and Raw Umber.
White and Terre Verte.
White, Terre Verte, Black, and Indian Red.

FOR CARNATIONS.

White and Rose Madder.
White and Indian Red.

SHADE TINTS.

Raw Umber and Light Red.
Indian Red, Raw Umber, and Black.

The hair, if light, may be freely painted in with White, Yellow Ochre, and Vandyke Brown; and the same colours, with the addition of Raw Umber, will serve to sketch in dark hair; the darker colours, of course, prevailing.

VEHICLE.

With respect to vehicle, there are many and various preferences; some artists employ drying oil and turpentine; others add to this, mastick varnish, but certainly that

which has been more used than any other is megilp; and perhaps this medium is more manageable by a beginner than any other. It is composed of nearly equal parts of drying oil and mastick varnish, slightly stirred, and allowed to stand until it has acquired a consistence sufficient to be removed to the palette with the palette-knife.

THE FIRST PAINTING.

There is necessarily a difference of treatment to be observed between the manner of conducting the masculine portrait, and that of bringing forward the portrait of a lady. The tints employed for the former are warmer and stronger than those used for the latter; and the manner of commencing the heads of children is yet more delicate.

It may be observed, that inasmuch as the painter rarely meets with two complexions exactly alike, he will hereafter be guided by his judgment and experience in the selection of tints. The precepts which we give him here are well suited for general purposes.

The first painting of the features may be very satisfactorily effected by using the shade tint, composed of Indian Red, Raw Umber and Black; the lights being laid in with two or three tints of White and Light Red, mixed to different degrees of depth.

At this stage of the work, lay in all the shaded parts of the face, employing the graduated light tints to work into the deeper tones, but using the colour as sparingly as possible.

The principal masses of shade must be laid with breadth, that is, without a too close observation and definition of detail; and the brush employed for the purpose must be soft and thick. The uniformity of the shade tint may be modified and broken by a little of some warmer tint in

the markings of certain features, as the nostrils, the line of the mouth between the lips, the eyelids, and other parts.

As the tints employed at this stage of the work are few, the lights and gradations in nature will suggest their places; but with respect to these tints, the lightest should fall short of the highest lights of the natural complexion; these being held in reserve for finishing. The mask having been thus worked over, the whole must be freely united with a soft brush, to exclude all hardness from the outline, and insipidity from the shadows. The result of this union will be the production of intermediate gradations, which will give to the work the most perfect harmony of parts, by effacing the marks of the brush and producing greater transparency in the tints.

If any corrections are necessary, for this purpose the middle tint, composed of White, Black, Indian Red, and Terre Verte will be found of great utility, as it blends charmingly with either the shade or the light, leaving the work in the most advantageous state to support the subse quent paintings.

The portrait being thus far brought forward, other brushes and additional colours will be necessary. In order to continue the work, six or eight clean brushes of various sizes may be used.

Proceed now to approach the complexion with some of the more luminous tints, those in which the yellows and reds prevail; and work with a good body of colour on the highest lights. The tints to be used here will still fall short of the highest lights which are not yet to come.

It is a general practice to work from the shaded masses up to the lights, but the result is the same by commencing with the lights; a method perhaps more readily intelligible to the student in explanation. This impasto, therefore, of the lights having been effected, he will follow these by succeeding gradations down to the shadows; and will

finally touch upon the reflexes, going over the entire face, so as to cover with tints approaching the life all the previous thin painting. The additional tints necessary for this part of the work may be composed of White, Light Red, and Vermillion in various degrees; and for the more mellow lights, White, Light Red, and Naples Yellow; and in working from these to the extreme outlines, the gradations must be preserved with the utmost care, in order to secure the roundness of the head.

The tints must be transferred to their places with as little disturbance as possible; that is, they must not be saddened and over-wrought by the brush, the result of such treatment being a flat, waxy surface, altogether unlike the life. But if the tint be carefully laid, and judiciously harmonized with the tones by which it is met, it will be left spirited and transparent, and will appear as if it would yield to the pressure of the finger.

The process of glazing is that by which the shadows are finished in subsequent paintings; the result of glazing is a transparency, which has to the eye the appearance of a shaded and retiring depth.

Glazing is effected by working over shaded portions of the picture with transparent colours, either singly or in combination; transparent colours are also used to pass over the lights of a picture, in order to tone and harmonize them.

The management of the shaded passages of a head, in the first painting, has always reference to the subsequent glazings; thus, the shadows in the dead colouring must always be studied with a view to support the finish. They must be somewhat lighter than it is proposed, ultimately, to leave them, thus allowing for the glazing by which they acquire the necessary depth. The dead colouring of all passages that are to be glazed should be laid with a clean solid body, because the glazing is, in such case, more permanent, as depending for beauty and real effect entirely upon the preparatory ground.

All the lights of the study, if not laid upon a light ground, will change in some degree from the life; because every colour in drying will sink, and in proportion to its body partake of the ground upon which it is laid; therefore, the greater the quantity of colour, and the more substantially it is used, the less liable will it be to change.

Thus it will be understood that the first painting must be left bright in tone, and free in touch. If stippled or elaborated with small brushes, the work will be deprived of whatever spirit may have been communicated to it; and if the lights be much worked after being laid, they will lose the lifelike freshness which would otherwise distinguish them.

Should any imperfection be remarked after the work has been thus far advanced, it will be better to omit the emendation until it be dry; as then it can be effected with greater spirit and facility; and even in case of failure the application of a clean rag will restore the ground.

As the great object of the foregoing instructions is the modelling of the features into form and character, this will best be effected by a sparing use of vehicle and a free use of colour; and as the dead colouring is the foundation of all that is to follow, it is highly important that it should be laid in strict relation with succeeding tones and colours.

THE HAIR.

There is little difficulty in laying the dead colouring of the hair. If the colour be fair—a light brown, for instance, —the lights will be warm, and it were well to lay them with a tint, heightened by Naples Yellow, brought up to the highest lights by a little White. The shades and hues of light hair are of great diversity: we find them sometimes flaxen and rather cold than warm, especially in the lights;

but when the hair is darker, and of a light auburn or chesnut colour, it will be necessary to paint the lights with a strong tint of Yellow.

In painting black, or very dark brown hair, almost and of the deep warm colours may be used with black; the reflections of hair of this colour are cold, and they graduate in a ratio inverse to the depth of tone in the shades, until from the most intensely black hair we find cast the most brilliant and coldest reflexion, the effect being enhanced by the blackness of the hair.

In the first painting of the hair, little more can be done than to rub in the forms and markings as nearly as possible to the dispositions intended to be maintained.

PRACTICAL RECAPITULATION OF THE FIRST PAINTING.

As the rounding and definition of the features is always a difficulty to beginners, we practically repeat the process of painting the mask. It is, perhaps, an easier course of practice to work from the shadows up to the lights, than in the contrary direction, because if the shade tints should be worked into the lights, the error is more easily rectified than if the lights were carried into the shadows. We shall, however, pursue the method with which we commenced, in order to spare the student any embarrassment arising from a change of practice.

Proceed therefore to lay the highest lights of the cheek, cautiously limiting them to their place; then take a portion of the next tint, modified and broken, if necessary, with the higher, and approaching as nearly as possible the natural tone, and lay it in conjunction with the other. In descending the cheek, the colour will become more florid, the next tint must therefore be freshened with a proportion (according to the depth or quality of the colour) of Madder Lake, Vermillion, or Light Red; and in descending upon the strength of the colour, the

same hues will prevail in greater force; and as they have been gradually heightened, so must they be reduced by a similar scale of tints until the general flesh tint be resumed, or until the shades of the fresher colour be lost in the varieties of green, grey, brown, yellow, or reddish local colours, which may exist in the lower parts of the face.

There is not in the forehead a similar variety of colour—there the shades and retiring tints are generally of a more pearly and transparent cast, and a charming scale of tones will be observed towards the shaded side of the head, to the imitation of which every care must be given.

On the shaded side of the head, those parts which come forward to the light will of course be treated in the same manner as the corresponding parts on the light side, and will approach the shadows with the same scale of tints as those described on that side. Thus, the breadths of light and shade and gradations being painted, they are followed by spirited touches, both in the lights and darks, and a revision and confirmation of the drawing and markings.

The breadths having been painted up, the attention will at once be called to those parts requiring further elaboration: these will be found to be the eyes, the nostril, and wing of the nose; the division of the lips and the corners of the mouth, all of which must be reconsidered and touched upon, improving as far as possible the resemblance.

The lips and nostrils will be left of a sanguine tone, somewhat short of the force of nature, in order to allow for the finishing; and it should be remembered that if these points fall even considerably short of the reality in force, the default is on the right side, and in a multitude of instances is advantageous.

The eye will be found somewhat difficult to treat successfully. It will be observed, that inasmuch as the eyeball is shaded by the eyelash and lid, it is many

degrees removed from white; and that although the pupil may be very dark, it is by its form, and the play of reflected light which it admits, many degrees removed from black. With respect also to the point of reflection gathered generally near the pupil, it is the error of inexperience to paint this at once too large and too white; the place of this point of reflection varies according to the disposition and direction of the light; if the light be below the face, the reflection will be low on the orb; but the contrary if the light be high. It will be more or less intense according to the exposure of the eye; therefore, this white speck, which in painting imparts great vivacity to the eye, should be carefully considered in every case.

In what way soever we may view the human face, at the moderate distance at which it may be conveniently seen as a whole—it contains no severe or cutting lines. A tendency, however, to hardness in portraiture is one of the first errors into which students fall, from a too earnest desire for minute imitation. This remark applies particularly to the drawing of the eye, and all the lines and markings which must, to a certain degree, be made prominent by decision of touch; and as they are intended to contrast with the unbroken breadths of light and shade, these touches lose this necessary effect if softened down into spiritless lines. They must harmonize with surrounding parts by a corresponding precision of tone; and in case of any undue hardness, it were better to leave the work until it be dry, than to disturb the surrounding dispositions by an attempt at remedying the default, which will almost certainly fail. As each failure operates as a useful lesson upon the observant artist, it is most probable that a second essay, when the portrait is dry, will be successful. With this process, by means of which force is given to the picture, the flesh painting is ended, but there are yet other essentials for immediate consideration.

THE PREPARATION OF THE WORK FOR THE SECOND PAINTING.

If the first painting have been executed with any degree of freedom, and so left to dry, without having been slightly touched here and there with a soft brush to remove any superficial inequalities which might effect the second painting, it will be necessary to examine the picture with a sharp knife, or scraper; but this operation cannot be performed until the work be perfectly dry. This may be determined by breathing on the surface, which, if dry, will immediately assume a dull and misty appearance; but if still wet, it will remain unsullied.

The surface having been reduced, if necessary, a wetted sponge should be lightly passed over it; this will be dry in a few minutes, when a small quantity of poppy oil should be lightly brushed over the work, from which the superfluous moisture may be removed by the gentle application of an old silk handkerchief.

The object of thus moistening the surface with poppy oil is to make the subsequent painting unite with the first, and so embody the first, second, and following paintings, that no discordant difference of execution may appear in the picture.

Having passed the silk handkerchief over the surface, it will be necessary to observe that no dust or any of the thin threads of the silk adhere to the work. In finishing portraits, experienced painters omit oiling for the sake of obtaining texture; but the application of the sponge can never be omitted, because, without it, the glazes will not lie.

All oil-colours sink to a certain extent, and in the progress of a picture, sometimes so much so, as to render oiling necessary in order to see the real strength and details of the work; this is termed "oiling out."

THE PALETTE FOR THE SECOND AND THIRD PAINTINGS.

The colours and tints for the second and third paintings will be arranged as directed for the first painting.

COLOURS.

White.
Naples Yellow.
Yellow Ochre.
Raw Sienna.
Vermillion.
Light Red.
Venetian Red.
Indian Red.
Rose Madder.
Purple Madder.
Indian Lake.
Brown Madder.
Burnt Sienna.
Ultramarine.
Emerald Green.
Terre Verte.
Raw Umber.
Vandyke Brown.
Ivory Black.

TINTS.

For the highest reflections, such as in certain subjects may occur in the forehead,

Pure White,

which having been laid as a preparatory ground is scumbled over with White and Naples Yellow.

SECONDARY LIGHT.

White and Naples Yellow.

HIGHEST TINT.

White, Naples Yellow, and Rose Madder.

The following tints may be strengthened, or reduced,

in order to imitate the complexion, according to the proportion of White, Red, or Yellow, of which they may be composed:

White, Raw Sienna, and Rose Madder.
White, Raw Sienna, and Indian Red.
White, Naples Yellow, and Indian Red.
White, Naples Yellow, and Rose Madder, qualified with a little Ultramarine.
White, Orange Mars, and Rose Madder.

The following set is less transparent than the preceding, and therefore not so generally eligible:

White and Naples Yellow.
White, Naples Yellow, and Vermillion.
White, Yellow Ochre, and Vermillion.
White and Light Red.
White and Venetian Red.
White, Raw Sienna, and Vermillion.

CARNATIONS.

White and Rose Madder.
White, Rose Madder, and a little Indian Red.
White, Rose Madder, and a little Light Red.
White, Rose Madder, and a little Raw Sienna.

CARNATIONS OF A LOWER TONE.

White and Indian Red.
White and Purple Madder.
White and Indian Lake.

FLESH TINTS IN HALF TONE.

White and Brown Madder.
White, Brown Madder, and Burnt Sienna.

GREEN TONES.

White and Terre Verte.
White, Naples Yellow, and Ultramarine.
White, Yellow Ochre, and Ultramarine.
White, Raw Sienna, and Ultramarine.

GREEN GREYS.

White, Terre Verte, and Indian Red.
White, Naples Yellow, Indian Red, and Ultramarine.
White, Raw Umber, and Ultramarine.
White, Raw Umber, Indian Red, and Ultramarine.

WARM GREYS IN HALF LIGHT.

White, Light Red, and Emerald Green.
(This mixture—a soft warm grey—is capable of giving most beautiful tones, varying from cold to warm, according to the proportion of Green or Red.)

GREYS.

White, Ultramarine, and Indian Red.
White, Ultramarine, Indian Red, and Raw Umber.
(This tint is most valuable; it is capable of any depth of tone.)
White, Black, and Light Red.
White, Brown Madder, and Black.
White, Light Red, and Ultramarine.

PURPLE TONES.

White, Rose Madder, and Ultramarine.
White, Indian Lake, and Ultramarine.
White, Purple Madder, and Ultramarine.
White, Indian Red, and Ultramarine.

DEEP SHADOW.

Raw Umber.
Raw Umber and Light Red.
Indian Red, Raw Umber, and Black.
Vermillion and Black.

DEEP GLAZINGS.

Indian Lake.
Brown Madder.
Raw Sienna and Indian Lake.
Raw Sienna and Brown Madder.
Lake and Burnt Sienna.
Light Red, Indian Lake, and Vandyke Brown.

HAIR TINTS—LIGHT.

White, Naples Yellow, and Raw Umber.
White, Yellow Ochre, and Vandyke Brown.
White, Raw Sienna, and Raw Umber.
White, Yellow Ochre, Burnt Sienna, and a little Black.

HALF TONES.

The same as the above, with less yellow, and mixed with the flesh deep greys.

DEEP SHADOW.

Raw Umber.
Vandyke Brown.
Raw Sienna and Vandyke Brown.
Raw Umber and Brown Madder.

BROWN HAIR.

Raw Umber.
Raw Umber and Vandyke Brown.
Vandyke Brown.
Cappah Brown.
Bitumen.

SHADING FOR BROWN HAIR.

The deep grey to be painted into the shadows, and pure Brown Madder worked into that; or Vandyke Brown and Brown Madder mixed; or Brown Madder and French Blue. The great beauty in painting hair is to let the greys be seen through the local colour.

DELICATE COMPLEXIONS.

For those of ladies and children, the following tints may be used, the White predominating in each:

White, Naples Yellow, and Rose Madder.
The same, toned with Ultramarine.
White, Raw Sienna, and Rose Madder.
White, Naples Yellow, and Indian Red.
White and Rose Madder.
White, Rose Madder, and Light Red.
Rose Madder and Raw Umber.
Rose Madder and Raw Sienna.
White, Light Red, and Emerald Green.

Such complexions should not be glazed before the portrait is re-touched upon; it will be enough simply to oil it.

For complexions of strong, ruddy, and mellow hues, the following tints will be found useful. In these the Yellows and Reds will prevail.

White, Raw Sienna, and Rose Madder.
White, Yellow Ochre, and Vermillion.
White and Light Red.
White, Light Red, and Yellow Ochre.
White, Orange Mars, and Rose Madder.
White, Terre Verte, and Indian Red.
Raw Sienna and Rose Madder.

Such complexions may be toned with Raw Sienna and Rose Madder, before commencing the second painting. A charming effect is produced by working into this glaze.

INCIDENTAL TINTS.

From among the following tints may, from time to time, be selected some which may be found to meet peculiarities. They are adapted to every kind of complexion.

REDS, SLIGHTLY VIOLET, SOMETIMES SEEN IN THE LIPS, NOSTRILS, AND EARS.

Purple Lake, and Light Red.
The same, reduced with White.

HALF TINTS, OR PASSAGES IN WHICH THE SKIN IS EXTREMELY THIN.

White, Purple Lake, Light Red, and Ultramarine.

BLUISH TINTS, TO COOL PASSAGES THAT HAVE BECOME TOO FOXY.

Terre Verte and White.
Terre Verte, Rose Madder, and White.
Ultramarine and White.

HALF TINTS AND RETIRING.

Vermillion, Yellow Ochre, and Blue Black.
The same, with White.

BROKEN BLUISH AND GREENISH HUES OCCURRING ROUND THE MOUTH AND CHIN.

Ultramarine, Yellow Ochre, Madder Lake, and White.
Madder Lake, Blue Black, Yellow Ochre, and White.

A VARIETY OF STRONG GREYS,

Which, in proportion as they are reduced by White, or forced with the stronger colours, are fitted for half tints, retiring passages, and approaching the deeper shades.

Vermillion, Blue Black, and White.
Vermillion, Yellow Ochre, Black, and White.
Light Red, Black, and White
Light Red, Yellow Ochre, and White.
Indian Red, Black, and White.
Indian Red, Black, White, and Madder Lake.
Black, Madder Lake, and Naples Yellow.

FOR STRENGTHENING SHADES.

They receive a warm or a cool tone, according to the prevalence of Red and Yellow, or Black.

Indian Red, Brown Ochre, and Black.
The same, with the addition of Naples Yellow.

SHADE AND GLAZING TINTS,

Composed without White, for the sake of obtaining depth and purity. They are also employed in reflexes, and for the modification of warm tones.

Black, Brown Ochre, and Purple Lake.
Blue, Black, Brown Ochre, Purple Lake, and Naples Yellow.
Light Red, Naples Yellow, and Black.

For decided touches about the mouth, nostrils and eyes in a strongly shaded head,

Purple Lake and Burnt Sienna.
Burnt Sienna and Vandyke Brown.

THE SECOND PAINTING.

The dead colouring, or first painting, must be perfectly dry before we proceed with the second painting. The time necessary for the drying of the work depends upon the temperature of the room, the vehicle employed, and the substance of the impasto. Generally, if the work dry well, a picture may be advanced to conclusion by painting on it on successive days.

With a large brush moderately charged with vehicle, pass lightly over the work, and with the corner of an old silk handkerchief, or any similarly soft substance, carefully remove the superfluous moisture. If the complexion be delicate, as that of a lady or child, this will be sufficient; but if the complexion be fresh and florid, the vehicle taken in the brush may be slightly tinted with Rose Madder and Raw Sienna; but this must be sparingly used, lest the complexion become foxy. This toning, when successfully employed, produces a harmony of mellow hues not obtainable by other means, because the colours which qualify the vehicle, blend freely with the subsequent tints, and so generalize the colour, without depriving the cool half tints of their value.

The process of glazing has been alluded to in the first painting. Wherever depth or certain degrees of shade are to be represented, this is effected by the employment of transparent colour applied to a painting previously prepared to receive it, and always considerably lighter than it is intended to be left by the glazing.

The repainting and heightening of the lights is called scumbling, and both of these processes are especially essential in the advanced state of the picture.

We commence the second painting by a careful examination of the work, to enable us to correct the drawing wherever it may appear faulty. In this examination, the utmost attention must be paid to the form and character

of the shaded portions, for to adapt an old proverb to the economy of painting, we may say that if we take care of the shades, the lights will take care of themselves.

For any necessary correction, a shade tint is employed, and its strength will be suggested by the kind of emendation to be effected; that is, whether it be outline or the marking of a feature, as of an eye, or the nose.

The drawing having been satisfactorily corrected, it is advisable to complete the glazings, employing such colours or combinations as will produce the nearest resemblance to nature. For this purpose may be variously employed, Ivory Black, Raw and Burnt Umber, Madder Lake, Indian Red, Vermillion, Raw Sienna, Terre Verte, and others, in tints of two or three colours. It is scarcely necessary to observe, that the drawing and forms of the first painting must appear through the glaze; to effect this, it is requisite to work with tints, in proportions of little colour to much vehicle.

For the lights of the face, degrees of the light red tint may be used, qualified and supported according to the character of the complexion by tints of Yellow, Vermillion, Rose Madder, &c.; and the half lights and middle tints are graduated to the shadows, with different degrees of grey tint.

The whole of the tints must be laid as nearly as possible in the places they are intended permanently to occupy. The reason of this caution is, that when much worked with the brush, they become flat, hard, and opaque; and entirely lose those properties whereby the painter is enabled successfully to represent the warmth, freshness, and vitality of living features. The half tints and gradations which approach the shadows are a highly important part of the work, because as it is by these that the features are rounded, it is these that are most exposed to elaboration by the brush. The lights must in every way be kept distinct from the shadows, any admixture destroys at once the truth of both; the brushes, therefore,

with which one is painted cannot be employed for the other.

A transparent and lifelike character may be given to the work by painting on the breadths of light (that is when the complexion is sufficiently florid to admit of this proceeding) with tints mixed without White, laying them on as a glaze, and touching into them in the manner of hatching: such tints are given among those recommended for the palette.

As a general rule for the treatment of shaded passages, it is advisable not to lay them in equally deep with those in Nature; for when the work is dry they will appear too strong. The same objection applies to half tints and gradations, when put in to the exact natural tone.

Those parts of the shades which are lighted by reflection are painted with stronger colour than the shades themselves, and, if possible, without any White; the light and warm colours are generally found sufficient for this purpose.

We here suppose the whole of the face to be re-painted, the drawing corrected, and the picture in a fit state to receive the finishing touches. We suppose that the forehead has been painted up to the line where it is met by the hair, the high lights of the former graduated into the dark tones of the latter, and also that the outlines of the face have been softened into the background, or that part of the composition whereby it is relieved.

We presume, in short, that the whole has been drawn and painted so far with the utmost care; but there are yet many difficulties which will beset the path of a beginner, and many various questions may be asked, which no amount of foresight may anticipate. To the oldest, as well as the youngest painter, the character and expression of the features are still the great question: we revert, therefore, to a reconsideration of the features individually, as a second part of the second painting; in the hope of meeting probable difficulties which may present themselves in the features.

THE EYE.

As the eye is the dominant feature, and its expression precedes even the language of the lips in challenging the attention of the beholder, we address first our consideration to the treatment of this organ.

The formal differences assumed by the eye at various periods of life are patent to every common observation. We desire to point attention to these changes, and instruct the student where to look for them, rather than to dwell upon them in discerption.

The eye indicates the progress from childhood to youth in the inner angle; but as life advances, the change is observable in the outer corner. And we may allude to the marked difference of character between the eye of man and that of woman: all that is epic and philosophical is becoming to the former; but the latter is formed, with its softness and brilliancy, only for the expression of tender sentiment. The expression of emotion in the eye of either sex is extremely difficult to catch, and the more intense tone of the male subject is at times especially so; yet sometimes, when it is supposed to be least practicable, it may be realized with but a few touches.

The eye of the feminine subject is generally painted in a full light, which demonstrates every characteristic delicacy of construction and colour. When it is seen in such a light as to demonstrate the detail of its structure, the desire to imitate all its perceptible niceties of form is extremely embarrassing to a student; but even were he to succeed in detailing these, he would find that such a result would not only enfeeble his manner, but would be useless in portraiture.

We cannot deal with light and shade by simple allusion; but where the description of minute formation is not necessary to resemblance, it is sufficient that it be only

indicated. We cannot treat light and shade in this way, they demand scrupulous truth and justice.

When every minute portion of the structure of the eye is visible, every line must have its place in the painting, and every part must be signified, but without any degree of severity in the one, or spottiness in the other, *unless* there be some marked characteristic which cannot be omitted without injury to the resemblance.

The result of such treatment successfully carried out is *breadth.*

Again, if the light fall on the head at an angle of, say sixty degrees or upwards, the eyes may be thrown into strong shade, whereby the minute detail of the organ is lost; but the resemblance may, nevertheless, be equally well rendered. A light so high as this, is not favourable for painting the heads of aged persons, because it signalizes too strongly the indications of age on the forehead and wheresoever its traces may most prominently exist. In the preceding instance, breadth is preserved by guarding against dark spots in the lights, here it is maintained by suppressing a tendency to light spots in the middle or lighter tints.

Every part of the eye must be balanced and adjusted with the most unquestionable accuracy, in order to convey the necessary impression of vitality and intelligence. The light reflected in the eye must necessarily be many tones higher than any other part, and it will yet be in perfect harmony with all around it, if its tone and place be observed. The effect is further assisted by the arrangement and opposition of the hair, the darker colour and shadows of which are of incalculable service in clearing up and forcing the lights of the face.

In dark complexions, the eyebrows must not be painted as a hard and solid mass, cutting the brow with a sharp line. It would be well, in the majority of cases, to paint them lightly over a prepared ground of the

colour of the general complexion, in a manner to show the greater or less quantity of the hair; which can be readily effected by such means.

All that has been said in the way of caution against severity of line in drawing and painting the eyes, is applicable also to the eyebrows. Almost any combination, producing degrees of dark brown, may be used, as the Umbers with Black and Red, or Black, Red, and Yellow. The eyebrow is frequently a strong feature, especially after the middle age, and then more so in men than in women. The drawing, therefore, must be extremely careful, and the characteristics brought forward. In aged persons this feature assumes various appearances. The hair may fail, or, on the contrary, it may become bushy, or here and there tufted. In any case, wherever prominence occurs, it must be represented by a spirited touch; for any attempt at individualizing the hairs will end in certain failure. The darker parts may be glazed, but if the eyebrow has been at all successfully treated, no retouching or hatching will be necessary.

We know that the eyelashes consist of hairs which fringe the lid, but no attempt must be made to describe them as formed of hair. At the distance at which a painter places a sitter from his easel, the upper eyelash presents the appearance of a well-defined line, varying in form according to the position of the head, and always less strongly marked at the inner corner, near the nose. The lashes of the lower lid are very slightly marked, except in cases where the lashes are unusually large. The upper lash is a striking feature, upon which much of the character of the eye depends; but the lower lash does not, in any great degree, contribute to the marking of the eye.

It is a common error with beginners to mark the eyelash too strongly; this must be particularly guarded against. The upper edge of the lash is softened into the lid, and the lower edge melts imperceptibly into the

shadow which it casts upon the orb beneath it. Under the outward extremity of the lash the thickness of the lid is perceptible; and this must be represented as it is seen, that is, distinct from the lash, and extremely delicate in tone.

We see continually, in the essays of beginners, the visible parts of the orb which surround the pupil laid in with almost pure white. A light grey tint is employed here, with the understanding that it is easier to raise than to lower the tone of this part of the eye when it is once painted. The form assumed by the pupil depends upon the relative position of the head; in the full face it is round, but in profile it is oval. The internal angle of the eye requires great nicety of drawing and delicacy of colour; the extremity is of a bright carnation, heightened by the brilliant effect of the slight humidity which is always lodged there.

Immediately beneath the eyes, the skin being very thin and transparent, the prevailing tints are of the tenderest shades of grey and violet. In old age, this part assumes a greenish hue; but the characteristic, at all periods of life, is that of an extremely delicate transparency.

THE MOUTH.

The form of the mouth is different at every period of life. In infancy it is round and contracted, with much beauty of form, and most perfectly constructed for the purpose of extracting nourishment.

The mouth in infancy assists but little in expression; young children laugh and smile almost entirely with their eyes. As the teeth are produced, the mouth is called upon to fulfil another office. It loses the form which was before necessary to extract sustenance, and with the growth of the teeth becomes elongated and capable of coincidence of expression with the eyes. In old age, an equally remark-

able change takes place; it falls into the vacuum formed by the loss of the teeth, and its former ready and varying expression is lost.

In colouring the mouths of children and youth, the clear coral hue which distinguishes health is the great point of imitation; the markings of the mouth, particularly at the corners and the centre of the bow which divides the lips, require the nicest attention. Between the male and female mouth there is no generic difference; an expression of firmness declared in the marking under the lower lip is peculiar to the former.

This organ is gifted with a most comprehensive power of expression, and it is scarcely necessary to allude to the necessity of harmonizing the sentiment of the mouth with that of the eyes. The drawing and painting of the outer corners of the mouth will require the most careful attention.

It has been customary, according to conventional form, to leave the nostril as finished by a single touch of the brush; this, however, ought not to be considered sufficient: if the nostril be not carefully made out, the wing of the nose is imperfectly described; and this, especially in aged persons, is sometimes a prominent feature.

THE EAR.

The ear is too frequently treated with indifference. We find it, however, the subject of accurate study in all the works of our most eminent painters. In order to palliate neglect or indifference in painting the ear, it is urged that it is not an intellectual feature—does not contribute to resemblance, and that all ears are alike. It is true that it has no expression, but it does very frequently contribute to resemblance, and all ears are certainly not alike; therefore, when this feature is presented in full light, it must be drawn and painted with the utmost precision.

We see works in which the ear is dismissed with a very few touches; in others, the softness of the lobe is fully described, and the cartilaginous surfaces of the upper part are finely felt.

By judicious disposition, the forms of the ear, either in being brought forward, or by being made to retire, contribute much to the perspective, in front, or three-quarter views, and to breadth in profile.

In infancy, the form of the ear is comparatively round, but it gradually elongates as age advances.

THE HAIR.

The colour of the hair, its arrangement, and the forms which it may naturally assume, are not less significant passages of resemblance than any of the features of the face. The light and shade of the hair must be studied with reference to the effect of the lights of the face, which it is employed to clear up and heighten. All divisions must be carefully painted, and the junction of the hair with the skin must be shown here and there in order to avoid the appearance of a wig, which might be communicated were this not to be observed.

Those parts of the hair which require careful manipulation, and nicety of gradation, are those where its roots are seen breaking the tints of the forehead and temple. The colours of the hair, and the tints of the brow, must be broken together by imperceptible gradations; a result which will not be successfully attained by hatching with a small pencil, an error into which beginners generally fall when any *finesse* of execution is necessary.

The partings that occur in the hair of women must be painted with similar delicacy of treatment, and with due observance of the light on one side, and the shade on the other, according to the distribution in side or oblique lights. The breadths of the hair may be painted with

flat brushes of various sizes, the lights being laid with a spirited touch, and as near to the degree of Nature as possible.

Colours used in painting the hair are, White, Yellow, Black, Raw and Burnt Umber, Bone Brown, Burnt Sienna, Brown Madder, &c., in tints and combinations of two and three,—as, Black and Umber, Black and Burnt Sienna, Black and Brown Madder, White, Black and Umber, &c. Other colours are used, but the result is the same.

THE NECK, SHOULDERS, &c.

In the portraits of ladies, the general tone of the neck and shoulders will be of a lower key than that of the face, of which the highest light is the forehead.

It is, however, sometimes found in very fair persons, that the tones of the neck are as high as those of the face, in which case those of the neck and shoulders must be lowered with very pale grey tints; and such is the extreme delicacy of this complexion, that it will be very difficult to realize it, until after some experience.

In colouring this part of the picture, it will be observed, that in many subjects the tints of the upper part of the shoulder are of a somewhat warm tone in comparison with that of which we have spoken. This at times may appear exaggerated; but in representing the hue upon canvas, care must be taken to avoid everything like discordance of colour: it were better to keep this, or any other similar passage, rather below the warmth of Nature, than work up to the reality, where the result would produce an obvious discord.

In persons of a spare habit, the muscles of the neck, with even the points of insertion, are too obviously demonstrated in certain poses; and, in such subjects, the clavicle is also conspicuously defined. We need scarcely say that

faithful representations, in such cases, are sometimes painful, and never agreeable. The painter, therefore, by license of his art, softens, modifies, and partially conceals effects, which, if delineated with fidelity, would not only impair the resemblance, but injure the study as a work of art.

In a front view, the colour around and below the throat will at once suggest the use of the finest greys and purest pale carnations which the palette can supply. The prevailing tints here are White and Yellow, White, Yellow and Light Red, or Vermillion, White, Yellow and Madder, blended and broken with delicate greys; and if at any time any part should dry too warm, this may be rectified, by very carefully, and with a small brush, going over the part with some cooler tint, such as White and Terre Verte, or White, Terre Verte and Lake mixed to a very pale tint.

The throat and the parts immediately adjacent must be painted with a full and free brush; but sedulously careful of preserving, slightly, the markings of the throat and the indication of the great muscles which appear in certain positions of the head; and here, as elsewhere, any angular tendency, or sharpness of line, may be cancelled without injury to the likeness.

THE ARMS AND HANDS.

The arms and hands in the portraits of ladies are painted with a few only of the tints of the palette, which is employed in colouring the features. For this part of the work, it is scarcely necessary to say that the general colour of the complexion will be the base of that of the arms and hands. We make this observation (which might seem unnecessary), because, in colour, not less than in drawing, there are expression and degrees of refinement. The hand is one of the most difficult exercises of the skill of the painter: there is a sketchy and slovenly manner of disposing of the hands; but we never find anything but the most

elaborate accuracy in the treatment of this part of their works in the compositions of those masters of the art of portrait-painting that might be instanced as worthy of imitation.

It is frequently considered unnecessary to carry the hands and arms beyond the simplest individuality; but here, more than in the features themselves, there is opportunity of qualifying the work with somewhat of the forms of abstract beauty. Hands and arms introduced into a portrait should only be seen when looked for; if they force themselves on the eye they are out of place in the composition—they occupy some position in the picture in which they have been placed only for the sake of being painted. The hand, when skilfully disposed, is a powerful auxiliary in expression, but then the action must be easy and probable, otherwise affectation or awkwardness must be the result.

There are signally vulgar mannerisms, as well in painting hands as other parts of a portrait. We sometimes see the hand reduced below even the minimum of proportion; again, we may see fingers tapered down to a painful degree of tenuity.

The beauties of proportion, and the graceful play of line, especially in the hands of ladies, constitute an essential subject of study. No painter since his time has ever painted hands like Vandyke; and none that have succeeded him have ever painted hands with that distinctive class-refinement that Lawrence has shown. The productions of both in this way are eminently beautiful, though very different; those of the former are a conquest in the study of Nature—those of the latter a triumph in the study of Art.

There is a considerable difference between the carriage of the right and left hands; the left, for instance, bends at the wrist in a manner much more graceful than the right; but nevertheless, when opportunity occurs, it must

not be forgotten, that to the right hand may be conceded, in painting, this grace which it does not possess in Nature.

Each finger has a distinct character, and the fingers of the right hand are generally larger than those of the left; but this is not a subject of consideration in a portrait. A knowledge of the peculiar form of each, and of the curvature of the lines in a good model, will teach the student to avoid all straight lines and sharp angles in the dispositions and drawing of hands.

On a three-quarter sized canvas, if a hand be introduced, the best place for it, indeed almost the only one, seems to be under the face, so as to repeat the light and colour.

ADDITIONAL OBSERVATIONS.

It is generally the desire of students in colouring the cheeks to lay the reds on as smoothly as possible; this, however, is not a natural aspect, and when the colours are elaborated, they lose that ruddy transparency and lifelike variety which characterises the reality. In certain parts of the mask, the red tints entirely disappear, and the more particularly where the skin is almost immediately supported by the bone, as on the forehead and the upper part of the cheeks. These high lights being warm are painted with a bright tint of Yellow and White.

Cold half tints of Blue and White, Black, White and Vermillion, Green and White, and other similar combinations are indispensable, as modifying and retiring colours; but they must be used with caution.

Sometimes the complexion is admirably realized by the addition of Black or White, when it is not very high in tone, nor very brilliant in colour.

Any tint may be saddened by the addition of Black or White, and these pigments, when judiciously used as

auxiliaries and correctives, communicate a perfectly natural skin surface with a variety of *nuance*, which could not be otherwise obtained; but Black and White, when used without that judgment which observation and experience impart, are fatal to the best qualities of any tints with which they may be mixed.

In glazing the shaded passages of the head, these parts must not be allowed to fall into cold and opaque tones, the glaze must generally incline to warmth; yet, from what has been said in the foregoing precepts, it is sufficiently understood, that in painting a pale and somewhat cold complexion, very warm shadows would be an incongruity.

When the features assume that expression which it is the purpose of all painters to give to their works—we mean that apparent consciousness of the presence of the spectator, which at once puts the latter upon easy terms with that which for the time he treats as a respondent intelligence—the forms are very different from those which we find when the face is in a state of perfect repose. This conversational expression is extremely difficult to catch; and frequently, with all their experience and knowledge, the best painters fail in realizing it. In this case, the mouth is somewhat elongated, and the corners are raised; the wings of the nose expand in some degree with the cheeks, and a slight shade occurs under the eye.

When the outline of the lighter side of the mask is immediately relieved by a dark background, the cheek must not have the appearance of cutting the background by a severe line of light, but it must be softened, and, as it were, melted into the background. Indeed, in all cases of opposition, any approach to hard and dry execution must be guarded against.

Let it be understood that there is a definite point, up to which natural representation in oil-painting can be successfully carried; beyond this, all attempts at minute finish are vain, as serving only to enfeeble whatever good

quality of execution the work may possess. If, indeed a resemblance were painted with the painful fidelity of the manner of Denner, it would be by no means so agreeable as a study firmly and freely executed. A microscopic study of the human mask is at best an unpleasing curiosity, it is never grateful to a sitter, and never acceptable to true taste in art; thus, the benefit of his most advantageous appearance is given to the sitter, and the best rule of practice generally observed, is to determine to represent that which is seen, in preference to setting forth a knowledge of that which must exist.

When a portrait has been brought forward according to the foregoing precepts, every part having been re-painted in a manner to leave the shadows transparent, and the lights bright and effective, no attempt must yet be made to give any of those final touches whence it should derive its highest degree of spirit; if it be in a fairly satisfactory state, it must be allowed to dry before it be again worked upon.

THE THIRD AND FINISHING PAINTING.

We here suppose that the work is yet short of the brilliancy and force which it should receive from the process of finishing. If any marks of the brush appear that may in anywise blemish the surface, they may be removed, as already recommended, by a knife.

It is not usual to oil out on the finishing painting, as we consider that the picture requires only to be partially touched upon; but the colours will work more kindly if the sponge, moistened with water, be passed over the surface.

If the natural complexion afford strong and florid hues, such as are seen in the masculine subject, the mask may be glazed with the tint compounded of Rose Madder, Raw Sienna, and White. But if the sitter be a lady, or

child, this glaze must be omitted; indeed, even in painting the head of a man, unless in skilful hands, this glaze frequently leaves, here and there, hot and foxy passages.

It must never be forgotten that the great beauty of finishing is transparency, in order to obtain which, the finishing colours must be, as it were, held in suspension over the second painting; with this view, therefore, somewhat more of vehicle must be used than has hitherto been necessary. To all the higher lights the brush should be applied well charged with colour, but as we graduate from these, the retiring tones must be laid on still with a view to transparency, which may be obtained here, not so much by the addition of vehicle, as by driving the colour sparingly.

It will be advantageous to proceed with a quick and decided touch, which leaves the colour pure, and preserves the preceding tints unmixed, although wet; and in working upon the different parts of the picture, it will be well to employ a sable pencil for those details in which great nicety is required, as in the eyes and mouth.

In painting the carnations, the colour should be used as free from mixture with White as possible; should gradation be required, it will be preferable to work into the colour some lighter tint, whereby gradation and variety may be obtained.

The lines of all the features should be softened into the gradation by which the features are relieved, by the action of the brush sweeping beyond their respective limits, so that the relieving gradation or shade be seen through the colour carried over the line. The transitions from light to shade should be softened, so as to preserve the separation of each tone.

If high finish be desired it will be necessary for such purpose to retouch the mask several times, letting the work dry between each operation. The result of this elaboration will be great purity and brilliancy.

What is meant here by finish, is not mere smoothness, which is generally attended by hardness.

We now suppose that the head has been sufficiently elaborated; that is to say, all has been done to work out a satisfactory portrait. Sometimes artists require many sittings for the completion of a portrait, others ask only a few; but whether the sittings be few or many, the manner of conducting the work is much the same. We have proposed, both for the second and the third painting, processes which, according to the nature of the model, or the proficiency of the painter, may require one or many sittings.

At the commencement of the third painting, the student is presumed to have found his study all but perfect in resemblance, as to the modelling of the features. The complexion was to be brought forward to the strength of Nature, the lights to be heightened, and the shades deepened; all of which it is supposed has been done.

REFLEXES.

The term reflex signifies a subdued light reflected into a shade by some proximate object; hence, a reflex can only appear in shaded or low-toned passages, the depth of shade being superseded by the reflexion.

The colour of passages lighted by reflexes depends entirely upon the reflecting objects; a white medium reflects only light; but coloured media, especially those of warm tint, convey both light and colour; an effect which very extensively subserves to general harmony of tone.

Reflexes are necessarily always some degrees below the general breadth of the lights, but they may be of any hue, inasmuch as the reflecting medium may be of any colour. If the reflected passage be simple, it may be at once embodied with the shade or glazing; but if the parts be complicated and involve much drawing and modelling,

the latter, if the material admits of it, had better be carefully executed in the general shade tint, and the colour either blended in while the picture is wet, or worked over when it is dry, as the feeling of the passage may suggest.

THE TREATMENT OF PERSONAL DEFECT.

The judicious painter places his sitters according to their respective ages, and the character of their features. Children and young people he places near him, but persons of middle age and those of more advanced years, are placed as far from the easel as may be convenient for obtaining the character of the features.

The reason of this is sufficiently obvious; in painting the former he cannot see too much of the bloom and luxuriance of youth, but in painting the latter he ought to see and feel as little as possible of the traces of age.

The imitation of any defect of feature, whether natural or accidental, tends very strongly to identify resemblance; and as defects are much more readily seized by an indifferent painter than beauties, it is most probable that a beginner would rather dwell upon the blemish than veil it, and seek to show the better points of the countenance.

If a complexion be coarse in colour, and show a network of minute ramifying blood-vessels, having the furrows on the brow and the crow's foot under the eye unusually deeply graven, and the cheek overhanging the upper lip from the wing of the nose—these are all points which might be seized, and being verified upon the canvas every spectator would applaud the likeness, but not one would approve of his own portrait so faithfully rendered. The markings in the face of a man being more decided than those in the features of a subject of the other sex, the character of the former is much more readily caught than that of the latter; and in consequence of an entire deficiency of strong point and matured character in the faces of

children, these are much more difficult to paint than either of the two former. Some artists insist that the faces of all children of tender years may be painted alike, and such is their practice; but this proposition no one will ever admit who is at all earnest in the study of the art.

It is perfectly legitimate practice not only to veil and soften down accidental and natural defects, but even in some cases entirely to omit them. And a due distinction should be observed between permanent and transient effects.

The eyes, nose, and mouth must be brought forward with all the reality due to the leading features of the face; but all incidental and supplemental characteristics which either break up the breadths of the study, or point an unfavourable allusion, as the wrinkles on the brow of age, or even the dimples on the cheek of youth, cannot be painted with all the direct force of the life. It is an utterly false position to say, that because they are there, they must be marked as strongly as in Nature; for how successfully soever any result of years, or accident, may be imitated in a portrait, it will always appear upon the canvas infinitely more prominent than in Nature, because, although a picture be masterly to the last degree, it is not yet the living creature. There may be eloquence in all the features, but there is not yet that vital argument in the mouth and responsive communion in the eyes, which detach the sense from the individual observation of the effect of accident or the traces of age. True it is, if we consider these apart, and paint them as we behold them individually, they may be perfectly just in representation; but they will, nevertheless, appear unduly exaggerated in a picture. When the eye of the spectator is engaged by that of the sitter, he still sees those points, but they are generalized; and if the student could accustom

himself to paint such effects as he thus sees them, he would realize that desideratum in portraiture—general truth.

But in case the beginner should receive a predominant impression from what we have said on this subject, it is necessary to caution him against so far palliating these appearances as to injure the resemblance. We can only point out the proprieties of practice, he must look to his own perseverance for power of execution, which, with experience, will instruct him in each case how far he may insist upon those points of individuality upon which resemblance depends.

And it must be remembered that as the education of the painter renders him susceptible of the beauties of form and expression he becomes proportionably sensitive of personal defect; and in dealing with each, it is probable that he might instance the latter more effectively than the former, because it is easier to paint the one than describe the other.

The treatment of the portraits of aged persons is an extremely important consideration. In proceeding with such a study, the beginner will regard individually all those indications which betoken age. We may in such case counsel him in representing any markings on the forehead to lay, first, the light ridge and then the darker furrows, as in this manner he will be less likely to exaggerate than if he reversed the order of proceeding; and then none but the most conspicuous markings must be represented.

A personal defect may disfigure only one side of the face. In this case, such a view of the features will be taken as shall exclude the blemish from view. Any inequality in the eyes, for instance, may be dealt with in this way.

HANDLING AND TEXTURE.

As some of the most valuable qualities of execution depend upon a knowledge of the extent of representation to which we may attain with colour and oil, it were well to endeavour to ascertain this point; because no amount of elaboration can force or improve the properties of oil and colour in truth of representation, but every effort to pass a certain limit only tends to vitiate any lifelike property which may have been communicated to the work.

No two experienced artists employ the brush precisely in the same way. Handling and touch are peculiar to each; and numerous as are the recognised schools of art, there is yet some peculiarity of execution by which the work of each hand is recognisable; and limited and inexpressive though the simple application of oil-colour to canvas may seem to be, there will yet be read in the manner of this application hundreds of names, all differing in the characters in which they shall be written.

The methods of settling surface-colour into texture will be a question with the beginner. Some artists having laid it with decided and spirited touches proceed to soften with the brush any parts that require uniting. Others work the brush in a manner to round the features according to the drawing; and this perhaps were a commendable practice for students, provided every care be taken to avoid sullying either the lights or shades by blending them. Texture can only be obtained when there is a sufficient body of colour; and painters to whom practice has given confidence, load their lights and seek to obtain texture early in the progress of their work—that is in a second painting, which they regard as only a part of the first painting.

When the lights and gradations have been so carefully

laid as to preserve them in all their freshness, it will be necessary, in order to secure a perfect harmony of parts, to pass a thin and long-haired brush lightly, but freely, over the whole work.

It may be here and there necessary to lay an intermediate tint where the tones do not sufficiently approach each other. In this case, compose with the point of the brush such a tint as may harmonize with both, and unite the whole, if necessary, with a clean brush; but the surface must not be worked into a mealy smoothness.

All corrections and emendations are much better effected when the picture is dry than when it is wet; if therefore in painting the parts of the work the process should not be attended with tolerable success, it would be better at once to leave the whole to dry, when the default will be most easily remedied by a student. With some experience, he might be recommended to remove all the wet colour by one sweep of the palette-knife, and having recovered the ground by wiping it perfectly clean with a rag moistened with a little turpentine, he might repaint the passage; but this method of correction at an early period of study might imperil the entire work.

Handling and textures do not appear in the shades, for these are generally painted with extreme thinness; but it is the breadths of light laid with a body of colour that receive texture according to the manner of the touch.

Some artists use a softener for uniting their gradations, but this is most commonly effected by the brush. A softener, in the hands of a beginner, frequently tempts him to reduce his work to that flatness which it should be his great purpose to guard against. If any small ridges of colour be too prominent, or the application of the brush be otherwise desirable, a clean brush with long hair will answer all purposes of softening.

PALETTES FOR BACKGROUNDS.

FOR PLAIN AND CLOSE BACKGROUNDS.

White.
Black.
Venetian Red.
Indian Red.
Vermillion.
Naples Yellow.
Yellow Ochre.
Brown Ochre.
Prussian Blue.
Antwerp Blue.
Burnt Umber.
Raw Umber.
Burnt Sienna.

It will be understood from what we have already said on the subject of palettes, that it is not necessary to place all the colours on the palette at the same time; but such a selection will be made as may suit the proposed background.

OCCASIONAL TINTS.

PEARL.

White, Black, and Vermillion; or, if required stronger, substitute Indian Red for Vermillion.

GREY.

Black and White; employed to lighten parts that are too dark, or to reduce those that are too warm.

YELLOW.

Brown Ochre and White.

OLIVE.

Terre Verte, Umber, and Naples Yellow.

DARK.

Black and Burnt Sienna.

STONE.

Black, White, and Umber.
Black, White, Umber, and Yellow.
Umber and White.

Numerous other tints, varying according to the proportions of the warm or cold colours, and which work admirably when broken by others, are composed of—

Black, White, and Burnt Sienna.
Antwerp Blue, Venetian Red, and White.
Terre Verte, Indian Red, and White.

LANDSCAPE OR OPEN BACKGROUND.

This background may be a landscape, a passage of garden scenery, or any composition, either entirely open or partially closed by foliage.

A few landscape tints, which may serve ordinary purposes, we suggest to the student

FOR SKIES AND CLOUDS.

Yellow Ochre and White.
Vermillion, Yellow Ochre, and White.
Madder Lake, Yellow Ochre, and White.
French Blue, Raw Umber, and White.
French Blue, Vermillion, and White.

Where it is intended that the sky shall be very dark, a little Black will reduce the cold tints to any degree.

FOR DISTANCES.

Should it be desirable to express a remote distance in the picture, this may be done with the cloud tints broken with the following, with which we approach the foreground:

White, French Blue, and Light Red.
White, Terre Verte, and Light Red.
White, Terre Verte, and Prussian Blue.

These tints may be met and broken by others, to which Madder Lake, Brown Ochre, Venetian Red, Raw Umber, and other strong foreground colours should contribute.

Any foliage constituting a part of an open background should not be painted with a raw Green, but the hue must be mellowed with either Lake, Burnt Umber, or some warm colour.

METHOD OF PAINTING A PLAIN BACKGROUND.

It may be well to commence by laying the darker portions of the ground. This may be done with Black and Burnt Sienna, or any other dark tint, as the feeling of the ground may incline to warm or cold. The colour should be driven sparingly, since this will enable the student to work into it with greater facility. Having laid those darkest portions, meet them with some sympathizing tint that will maintain the proposed character of the background, and thence proceed to the lightest parts; those, it may be, which are cut by the drawing of the head. The lightest part of the background, wherever it may be determined, supplies the key-tone to all the rest, and may be laid somewhat lighter than intended to be, when finished. From this point the tints graduate to the shade tones, which the intermediate degrees may approach, with a touch slightly clouded, to avoid any tendency to poverty and hardness.

If any change in tint or tone be necessary, it may be effected by glazing the faulty passage with a thin tint, warm or cold as it may be, and working into the glaze with a lighter or darker tone, according to the necessity of the case. When this ground is dry, it will derive depth from being glazed with suitable tints composed of Black, Madder, Burnt Sienna, Raw Sienna, Cobalt, Umber, &c., in combinations of two or three together.

The colour of a plain background may be agreeably broken and varied. It may contain, with good effect, clouded masses represented by tints different in colour, but harmoniously blended. The place of such shadowy and indistinct forms should be as far removed as possible from the head. We frequently see heads admirably relieved by clouded composition, similar to a dark and tumultuous sky; but it must be remembered that these forms, and their outlines, must be so broken and softened as in nowise to interfere with the head. This kind of clouded background may be made out with dark grey tints formed of White, Black, and some of the Reds forced here and there with French Blue.

A wall or panelling, when representing a background, should be painted at once; and should it be necessary to break it with shade, or to enrich it with reflected colour, this may be done by glazing it when it is dry, and painting into the glaze.

We frequently see in *genre* and historical subjects the accessories so highly finished as to come before the figures, that is, to importune the eye to the disadvantage of the figures. It is thus, when the composition contains objective that is susceptible of finish, and does justice to it. To elaborate their accessories too highly is a common error with beginners, it detracts from the importance of the figure.

By treating accessories with breadth and freedom, and massing them judiciously, we obtain an effect at once advantageous to the figure and easily practicable as to finish. When such an effect is obtained, there is no difficulty in determining the necessary degree of elaboration; it is then felt that extreme detail is injurious.

These remarks apply particularly to the nearest foliage, by which a figure may be relieved in a partially open composition. There is no precise definition of leaves, or very natural study of branches; the masses of leafage are

intended to withdraw from the eye, while they throw the figure forward, and with such view they are very freely touched, the most obvious parts being their forms, which must studiously contribute to the relief of the figure.

THE RELIEF OF THE HEAD, OR THE FIGURE.

It is frequently the practice of accomplished painters to finish the head entirely before touching any other part of the work. The head or figure being completed, or nearly so, the most careful consideration must be given to the background, which must subserve to the points and character of the portrait. Nothing so materially aids the effect of a picture as a judiciously disposed background; and nothing so readily destroys the best-intentioned production as negligence or injudicious treatment in this particular.

The background must support the figure in such a manner that the latter has not the appearance of having been cut out and pasted on a dark or a light surface; an effect continually seen in the works of the fathers of the art. The lines and the light and shade of the figure determine what parts are to be relieved, and what parts sunk in the background.

All passages of beautiful form must be relieved and brought forward, a precept which naturally suggests that less successful or agreeable parts—those which are incorrigibly heavy, angular or inelegant—may be lost in the ground.

No painter with any love of his art could be satisfied with painting all his figures in one pose, and so employ one stereotyped background upon all occasions. Were it so, it would not be difficult to copy almost every circumstance from some good picture. In the exercise of his self-reliance every painter is continually experimenting; and as it is admitted at all hands that even the most

exalted genius is extremely unequal, he will be content to err in such society in the course of his researches.

Sir Joshua Reynolds has said that no painter knew so well as Teniers what proportions of sharp outline to leave in his compositions. The amount and dispositions of this is of the utmost importance in every picture. It will be found that the cutting outline in pictures, of which the *chiaroscuro* has been successfully studied, bears a limited proportion in contrast to the softened and sunk lines. The principal of a complex arrangement is applicable to a single figure, the effect of which will be enhanced by few cutting lines.

Sometimes it may be advisable to continue the lights of the figure into the background, the result of this is breadth; in such a case, the treatment of the dark side of the figure is frequently to sink it into a yet darker background.

Experience will teach the student the immense importance of a judiciously adapted background. He will soon recognise the value of that which, to a person entirely ignorant of the principles of art, might seem to be caprice or accident; that is, the opposition to the features, of colour hot or cold, according to circumstances. For the temporary relief of the head, and the definition of outline, it is necessary in the progress of the study to rub in a little colour, Red, Blue or Yellow, that which will best suit the complexion; and should the effect be successful, such a composition may afterwards be introduced as shall return the colour in its place.

When the student has acquired a perception of the comparative value and merit of a background composition, he must not blindly adopt materials from works of acknowledged excellence. He must not appropriate a drapery and a pillar, or an open background, or a group of trees with foliage, because it looks well in this or that picture. He must study the principle of the compo-

sition, and if he make himself master of that, he can compose a background upon the same principle without absolutely appropriating the materials. He must observe the most advantageous means of carrying out this part of his composition, by considering the purposes of melting and sinking passages of the outline; the means of supporting the flesh tints and giving them their true value, by the harmony or contrast of warm or cold colours, and the manner of communicating richness, depth and natural truth to the glazings. He must study every means of concealing any poverty of line or form in the figure, with the aid of the background; and by close attention to the resources which it affords, he will in time be able, in dealing with figures possessing but few good points, so to relieve them as even to circumstance them in such a manner, that the *forte* and not the *faible* of the picture shall be the characteristic.

In the treatment of a half-length figure there is much more space to dispose of, than in a three-quarter or head-sized canvas. This space must be broken up into various breadths of *chiaroscuro* and lines that in opposition to those of the figure shall form as great a diversity as the composition will admit of; these being treated in the same manner as those of the figure, that is, now absorbed in some parts of the composition, now relieved by opposition to others.

We sometimes see heads tolerably well painted presented with a form of background, which in these days ought to be entirely obsolete; we mean that artificial arrangement—dark on one side of the head, and light on the other. Artists who have extensively practised this arrangement in simple bust portraits never extend the principle in all its rigidity to a full-length figure, a circumstance which ought to demonstrate the fallacy.

It has been a principle with many of the most eminent

portrait painters of our school to sacrifice everything to the head; according to this principle, the greater the field of canvas to be covered, the greater the sacrifice. In a full-length portrait, for instance, every object of the composition was kept low in tone; and as the eye descended, the lower portion of the canvas presented only sombre tones and indefinite forms. Every part of the composition was carried out in the precise degree of force that it might be supposed to represent when not directly viewed; that is, the lines and parts of the composition bore that proportion to the head which they would have, if, in supposing a *tableau vivant* of such a composition we should fix the eye upon the features, and paint every object according to the degree in which it appeared without being directly viewed. This principle, when understood and judiciously carried out, as it may be seen in pictures not intended to vie with exhibition pictures in glaring colour, will endow the head of a full-length figure with all the force due to it as the life and soul of the work.

A general manner of relieving the head is to bring that part of the background immediately round it, down to such a tone as shall sufficiently throw forward the high lights and middle tints of the features, being at the same time so much lighter than the drawing and markings of the head, as to be clearly cut by the darker outlines. No precise rule can be given for any standard degree of tone. Every intelligent student will see at once how entirely this depends upon the treatment of the head. In this manner the appearance of depth and distance is obtained, which may be further promoted by the introduction of some object removed from the eye.

In a simple bust portrait, the introduction of any accessory is, to say the least, injudicious. Nothing will be found so becoming to works of this size as a plain background; but in works larger than this, accessory

frequently becomes indispensable. In Kit-cats and half-lengths, where the arms are necessarily introduced, some object, as a chair or table, or both, may be necessary to account for the pose; but everything should properly be withheld that does not either assist the composition, or relate to the dignity, or position, of the person represented.

VARIETIES OF METHOD.

In a course of practical instruction, it is embarrassing to a student, to propose to his consideration anything beyond a series of simple precepts, whereby he may arrive at a desired end. As, however, in painting no two artists arrive at the same conclusion by precisely similar means, we advert briefly to a few of the endless variety of methods pursued in painting a picture or a portrait. It is these marked differences that constitute the excellence or the imperfection of the execution of works of art.

A portrait may be admirable in colour, but defective in drawing. It may, on the other hand, be perfect in drawing, but dry and unnatural in colour; it may seem as if it would yield to the pressure of the finger, or it may be repulsively hard; there is, indeed, a multiplicity of properties and disqualifications which may characterize a picture which no description could render intelligible to a student. We may, however, simply mention a few of the methods by which the best qualities are secured.

It is professed to have been a principle with the Venetian school, by the members of which colour was carried to the utmost excellence, to lay the dead colour of flesh with a series of cold or grey tints, and this method is practised by many artists. When understood and judiciously treated, this dead colouring preserves throughout the last stage all the tints of the finishing process, cool and transparent. This dead colour, like all others, must be laid lighter than the picture is to appear when finished. The opacity and substance of these tints being

overlaid with transparent colour, will produce an effect of great brilliancy.

When the finishing colours are the same as those with which the preparatory painting has been executed, the effect will be heavy, opaque, and altogether devoid of the lifelike brilliancy observable in Nature; but a succession of warm tones upon cold produces a result inconceivably beautiful.

No opportunity should be lost of examining, and if possible of studying, meritorious works. It is by close observation that we learn and see more than can be communicated, either verbally or in writing. In describing the process of painting a head, it is impossible to propose rules which shall meet the emergencies of even one case, for all present different exercises of practice. In the absence, however, of experience, a careful observation of the practice of others will always supply something available and worthy of imitation, either in dispositions of form, light, and shade, or in colour.

It is, and has been, customary with many very eminent portrait painters to glaze their works twice or thrice. The charm of a glaze is so seductive, that it frequently tempts the painter to glaze too deeply, in which case all the fresh, natural, and cool tones of the picture are destroyed. To avoid this, there is no other criterion than Nature; the picture should not be glazed in the absence of the sitter. It is glazed generally at the commencement of the second painting, which is immediately proceeded with on this wet ground, employing both opaque and transparent colour as may be required; but always working with a view to the finishing glaze, that is, keeping the tone of the whole some degrees higher than it is intended to be when finished.

Colour is a great desideratum in portraiture; compared with the number of portrait painters, there are but few who may be called fine colourists. Colour is the quality

which has contributed to the preservation of the works of our eminent portrait painters. Many of their works are valueless as portraits, but inestimable as pictures. When Reynolds, speaking of colour, told the students to "think of a ripe peach," he very pithily described the tendency of his own thoughts when painting; and when the picture was finished all acknowledged that the peach was there, but in the realization of this, the resemblance had frequently been forgotten.

Likeness is, however, by no means incompatible with fine colour, as we see in fine examples of Reynolds himself, and of every eminent painter before and since his time. But in "thinking of the peach," the likeness must also be thought of. It is a common and a successful method of practice to make a perfect study of the likeness entirely with a view to a finishing glaze, which is then worked simply as a study of colour, the only care necessary being to preserve entire the resemblance already obtained. A student might essay this method with great probability of success, because his attention is occupied by only one at a time of the two great qualities of portraiture. Likeness is sometimes extremely difficult to obtain, and in such case, by repeated corrections and repaintings, heaviness and opacity are sure to ensue; the best remedy for which is, to recommence the study, and to endeavour so far to profit by the failure, as to avoid a second such embroilment.

In works of the best class we always find the colour and effect admirably enhanced by the darkest markings about the head. We always feel their presence and influence, but we do not see them individually until we look for them. The effect of otherwise highly meritorious works is, in a great measure, destroyed for want of natural force in these valuable points. They are frequently put in, in the first sketch with great spirit, but as the work proceeds they are superseded; yet by the judicious artist they are never lost sight of, he makes these points

instrumental in rounding the head, in clearing up the shade tints of the flesh, and forcing the higher tones into light and brilliancy. If we studiously examine any head which we are about to paint, we shall find the relation of light and shade so nicely adjusted, that no portion of either can be reduced without manifest injury to the study; and, supposing the head to be judiciously lighted, there is no trick of treatment that ought to supersede the truth of the real relations of the light and shade.

We say judiciously, because the lighting of the subject is a most essential point; for instance, the experienced painter regulates his light according to the age and characteristics of his sitter. He will never place aged persons under a high light, because the markings of the face—such as the furrows on the brow, the falling of the mouth, and other indications of years—become more decidedly marked than in the ordinary daylight by which they are seen.

It may be well supposed that as the facilities of execution are acquired by practice, even the first painting may, in skilful hands, be made to approach very closely to the life. The accomplished artist has no difficulty in studying at one and the same time the drawing, colour, and character of the mask; and very often there are passages of a first painting laid in with so much felicity and truth that they are never again touched upon, because they cannot be improved.

Whatever may be the state of a first or second painting, whether much or little relatively may have been done, we find those works which have been effectively brought forward assume, at the last painting, the resemblance of the sitter as seen at a little distance. It was a practice of Sir Thomas Lawrence to place his easel by the side of his sitter, and so work upon the portrait, retiring to examine his work, and then advancing to touch upon it when he had determined what was to be done. One valuable result, at least, of this will be breadth, which is

frequently lost by working very near the sitter, and keeping the picture always immediately under the eye.

DRAPERIES.

The casting, or composition of draperies, has been comparatively little studied by the painters of our school; sculptors have necessarily given more attention to this, as an essential item of their education. In some of the foreign schools of art, draperies form a distinct branch of study, which is sedulously pursued through a long course; and hence the beautiful arrangement and composition of folds, seen especially in the works of living members of the German school.

In painting the dresses of ladies it will be well understood, that in cases where the material is such as to require considerable elaboration, this cannot be effected from the sitter. When dresses and draperies require particular study, it will be necessary to make a sketch of the proposed dispositions, either in chalk or water-colour; and the dress or drapery will be adjusted as nearly as possible, according to these forms, upon the lay figure. In this memorandum, all that it is necessary to obtain is the general form which it is desired to preserve; detail will be abundantly supplied by the folds into which the dress will fall on the figure.

In working from such an arrangement, it is not necessary to copy every fold; as breadth and variety of line must be maintained, a selection of these may be made, omitting repetitions or continuations where they cut up the composition. Thus, a departure from the complex detail is immaterial, if the general form and character be observed, insomuch as to render faithfully the dispositions of light and shade. The light must be introduced on that side which will afford the greatest breadth of effect, and any particular points of projection, or otherwise, must be merged in the general form.

Of whatever amplitude a drapery may be, it is necessary that the form of the sitter be indicated in such parts as the composition and pose may admit. The repetition of folds of the same length and strength do not contribute to good composition in a hanging drapery; as, for instance, in the lower part of a lady's dress there will always be a multiplicity of similar folds, but they must be selected and arranged so as best to assist the forms and light and shade.

Draperies composed of thick material are always much more advantageous than those formed of thin stuffs, because the folds are few, and thus we obtain breadth without any departure from the given dispositions.

In thin materials the folds are numerous and generally ineffective; therefore, in order to remedy this defect it would be advisable to arrange the drapery in such a manner as to obtain some large folds, for the sake of variety; and in order to procure shade to break here and there the breadth of light.

LINEN.

All textile materials are definable as coarse or fine by the appearance of the folds which they form. So it is in painting linen; it is represented coarse or fine according to the substance of the plaits or folds.

Linen may be successfully painted with Ivory Black, or Blue, Black and White, slightly warmed with Umber in the markings, and forced yet further with Yellow, or a small proportion of Red where the linen approaches the skin, or receives warm reflection.

It is easily painted in the form in which we always see it worn by men; but the varieties of texture presented by the white proportion of the dress of ladies requires a very different mode of treatment. In the former case it may be solidly painted, but in the latter, it is most probably

some transparent material that must be painted over a studiously prepared ground.

WHITE SATIN.

Satins cast distinct shadows, like other bodies; but these darks, from the nature of the material, are qualified by strong reflections, and they receive lights in the midst of half-tints, even in prominent parts, without any violent opposition. The stiffness of the material causes sudden breaks and terminations, and the like cause gives to the folds a conical form. These breaks are indicated in the light parts by shades, or dark half tints and reflections, and in the dark parts by slightly graduated shining lights.

White satins have different tones, both warm and cold. With the following palette any of these may be successfully imitated, by selecting and graduating the tints to meet the hue and tones of the material:

White.
White and Raw Umber.
White and Ivory Black.
White, Raw Umber, and Ivory Black.
White, and Indian Red.
White, Black, and Indian Red.
Brown Ochre and White.
Ultramarine and White.

BLACK SATIN.

In painting all black and dark materials, it is necessary to keep the shades and markings transparent and decided, which is effected by sustaining them in opposition to broad lights. We frequently see the dead colouring of black satin laid in with black and white, and some warm brown, such as Burnt Umber; but the finishing of black satin, is, perhaps, best borne out by red. Thus, the drapery may be sketched with Indian Red and Black, and Light Red may be used in the higher lights. The tints for finishing may be composed of White, Black, and a little

Lake; the middle tint the same, with more of Black; and the deepest tint, Lake, Brown Pink, and Black; and the reflexes may be painted with the shade tint, with the addition of a little Brown Ochre.

VELVETS.

Velvets, and also furs, have the peculiarity of presenting as dark all prominent parts unbroken by lights. The lights are found in the edges, and in all receding parts. In consequence of the substantial, and yet pliant nature of velvet, its folds are larger, and break less angularly in proportion, than other fabrics. The folds of velvet receive lights on their edges, the ridges being dark.

THE FIGURE.

SETTING THE FIGURE.

Some knowledge of composition is necessary to set a figure effectively; for the play of line dependent on the pose, and the dispositions of the limbs must be as carefully considered as the minor parts of a complicated picture. In large pictures a single figure may form only a subservient link, or assist in continuing a line of light, or may serve as a point in a breadth of shade or of light; but when a single figure constitutes the picture, we look in it for the principles of composition, as far as a single figure can be made to exemplify them. Had we the space we could illustrate fully and simply what is grateful to the educated eye, in the balance and disposition of linear composition, by reference to the remnants of classic art; but, in the first place, we have not space in this little Essay, which is principally devoted to portraiture, to do justice to such a subject; and, again, it is probable that even casts of the classic models may not be readily accessible to many persons into whose hands this book may fall.

A model set for drawing or painting from, should be posed in such a manner, as by sentiment or action, to con-

vey an allusion. If we look at an Egyptian statue, it may have the hands hanging by the side, and its feet may be placed close together, both of which arrangements are instances of bad composition. The figure may be perfectly erect, and looking straight before it, without any definite purpose; it wants, therefore, expression and relief. If, on the contrary, we look at a Greek statue—say the Fighting Gladiator—the pose at once declares an object, —every muscle of the figure is braced for the encounter, and the action and firmness of the lower limbs, and the disposition of the arms, are contributive to the narrative; hence, in all figures that are well set, if the expression be that of repose, the body will be in relief, that is, in some easy and natural position, and the limbs will be so disposed as to afford a variety of line. But if the action be violent there will be a display of anatomy, and still the movement and disposition of the limbs will be various.

It is only in the masculine figure that violent action is shown; the poses of the feminine figure are generally quiescent, being seated or otherwise supported, and disposed rather for sentiment than action.

The figure is generally set under a high light, in order that the detail be sufficiently pronounced. In many schools the drawing and painting is conducted entirely by gaslight; and with respect to this light, it was remarked by the late B. R. Haydon, that if particular brilliancy were desirable it was more readily obtainable by painting by gas, or lamplight, than by daylight. The same means employed to assist the narrative in large pictures, are available accessories to a single figure, as, for instance, draperies, or any objects or material which may be consistent with the allusion.

PAINTING THE FIGURE.

A study of the figure is brought forward in a manner very different from that of painting a portrait—that is to

say, in the latter, the object is glowing transparency with a surface that seems as if it would yield to the touch; while, in the former, the purpose is a firm and muscular surface represented principally by solid painting. By such means it is, that the colour of our ordinary models is imitated; but in pictures wherein the artist represents impersonations in poetical or historical composition, he paints them as they would be under such circumstances, bronzed perhaps by the sun and weather.

The figure having been sketched in with charcoal, as in the case of the portrait (for we presume on the part of the painter a knowledge of figure-drawing), and all the proportions revised and adjusted, the outline may be very carefully made either with a chalk point, or a hair pencil, charged with some warm middle tint. The model, in most schools, stands two hours each day, for a period of six days; and the first two hours cannot be better employed than in making a careful outline study of the figure, with all the markings slightly put in. It is very seldom that the model maintains the spirit of the original pose until the completion of the study; if, therefore, the painter cannot at once catch the first dispositions of the figure, and paint them, assisted by his knowledge of anatomy, he must work out the pose into which the model most frequently falls; for weariness, and other causes, operate against the rigid maintenance of a pose long together, and in the nude figure the slightest change is important, although, in the dressed model, it would be comparatively immaterial.

It would be well to imitate, as nearly as possible, the clear and delicate hues of the skin; for which purpose a selection of the following tints, in different degrees, will be sufficient:

White and Naples Yellow.
White, Naples Yellow, and Vermillion.
White and Light Red.
White, Naples Yellow, and Light Red.

White, Naples Yellow, and Madder Lake.
White and Madder Lake.
White, Madder Lake, and Terre Verte.
Terre Verte, Indian Red, and Black.
Terre Verte and Indian Red.
Madder Lake and Raw Sienna.
Madder Lake and Raw Umber.
White, Black, and Vermillion.
Black and Burnt Sienna.

Skilful painters will execute a small figure very rapidly after having drawn it in; transparency and softness is obtained by despatch, but for a careful study six evenings will be found by no means too much.

In laying in the dead colouring of the figure, great firmness and decision will be obtained by employing but little vehicle. It is customary to begin the painting as the drawing, by the head, which having been brought up as nearly as possible to Nature, the neck and shoulders will follow, and the student will work downwards until the whole has been gone over. It will be remembered that in painting the figure we are no longer painting a portrait; if, therefore, the character or expression of the model be not sufficiently good, character must be improved and idealized; and it were well that the painter should accustom himself to this; because, in a picture, there is always wanted more than can be obtained from the model.

If the model be so posed as to be in any considerable degree in shade, it would be well to consider this part, first laying it in breadth, and marking the reflexes with a warm tint. It is essentially necessary in painting from the draped figure to study and paint small portions at a time, from the impossibility of procuring each sitting precisely the same folds and dispositions of drapery. From a like cause it would be well to study only parts of the figure at a time—taking the neck and shoulders—the parts of which in a front view of the figure, which would particularly demand attention, would be the muscles of the neck, the markings at the top of the sternum, the

lines of the deltoid, and the pectorals. The careful drawing and nice gradations of these parts should be scrupulously made out, working from the stronger shades up to the lights; and this part of the figure being completed, the others may be similarly treated, until the whole be worked over. The finishing of the figure consists in glazing and deepening the shadows, and heightening the lights. It will be found that the extremities are the most difficult to paint. They may be sketched lightly and freely with the point, but the greatest exactitude and delicacy will be necessary in painting them,—the hands not less than the feet.

CONCLUSION.

The limits of our little book have compelled us to treat with brevity many parts of our Essay which might have been treated at much greater length; but as the work is addressed to those who possess a very slight knowledge of portrait painting, or it may be none at all, we have confined ourselves to precepts simply practical, in order that the progress of the student may not be embarrassed by theories which would be wholly unintelligible without a certain amount of practice. By the processes recommended, the most beautiful results may be realized; and we believe the palettes proposed for the flesh-painting to be equal to any that can be given. It only remains for us, therefore, to commend to the painter, perseverance and industry; it was a maxim with Sir Joshua Reynolds, that with such qualities every degree of ability might hope for a certain amount of success.

THE END.

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